



COIL  
presents  
INTERNATIONAL  
DARK  
SKIES

Grey shadows fall on a distant wall and brooding cloud-choked skies overhang narration of apocalyptic thought, cut-up recollections and mysterious tales as COIL present *International Dark Skies*.

Called various things over time by COIL themselves, including "Wounded Galaxies Tap at the Window", 85% of this (largely spoken word) dark ambient album is a **totally unofficial fan-made** interpretation of COIL's aborted album from the mid-1990s featuring a host of famous writers, performance poets and musicians.

- |   |  |
|---|--|
| 01. Haunted Air                               | [William S. Burroughs]                 |
| 02. International Dark Skies I                | [William S. Burroughs]                 |
| 03. On Rushing Winds+ [Weathered Mix]         | [Jhonn Balance]                        |
| 04. Wounded Galaxies Tap At The Window        | [John Giorno]                          |
| 05. \$100,000 Altar* [Slatherin' Mix]         | [Taylor Mead]                          |
| 06. International Dark Skies II               | [William S. Burroughs]                 |
| 07. The Assassins of Hakim Bey                | [Peter Lamborn Wilson]                 |
| 08. 'B' [Demo]                                | [Robin Rimbaud]                        |
| 09. Telematic King of the Tree Scale          | [Taylor Mead]                          |
| 10. The Star Sponge Vision                    | [Terence McKenna]                      |
| 11. The World Ended A Long Time Ago           | [William S. Burroughs & Jhonn Balance] |
| 12. [..Past Frequencies Of A Future Galaxy..] |  |

+ = full unedited/unmixed version, as "Heaven's Blade 1996 Vox Demo", available as purchase download from; <http://www.auralrage.com/Backwards%20offer.htm>

\* = full unedited/unmixed version originally available from;  
<http://www.brainwashed.com/podcast> [Podcast #273, July 14th 2013]

'B' demo taken from the "Industrial Soundtrack Mix" podcast by Scanner, 2014, from original 1990's collaboration work.

**This is a totally unauthorised fan release.** Please support all future COIL re-releases, of which a couple of the original COIL versions of the above may well be included.

## Album Credits

Aside from a small amount of found sounds and weather effects, all music and narration you hear originate from COIL's own recordings made either for this great incomplete literary album project, or COIL music taken from the same era (albeit often in distorted or time-stretched form I mixed from November 2015 - February 2016).

Special mention must go to Jon Witney at Brainwashed, Danny Hyde and Robin Rimbaud. Please support them by visiting each of their sites for lots of awesome music;

<http://www.brainwashed.com/podcast>

<http://www.auralrage.com>

<http://www.robinrimbaud.co.uk>

My thanks to Scanner for allowing the inclusion of his COIL collaboration demo, which is part of this project in the spirit of same-era COIL collaboration (and gives the listener a welcome breather from the spoken word recordings used on the other tracks), and my hopeful prayers to Danny Hyde and Jon Witney for their eventual tolerance of my fan edits/mixes of COIL songs that they first made available to the public in complete form (especially 'Heaven's Blade '96' and '\$100,000 Dollar Altar'). Please contact them directly to request further possible access/purchase of such complete COIL tracks that you won't find in this project.

After COIL's original voice recordings were suddenly made available on archive.org during 2015 as 'Black Sun Magazine', my intention was to use those source files to further highlight this lost COIL project, to vaguely evoke a possible direction that COIL *could* have gone with the project, and hopefully attract a few new fans for COIL's work from each of the included author's existing fan-base. I also quite liked the idea of seeing the names of Jhonn Balance and William S. Burroughs side-by-side together on a track at last.

There is a "promo video" made of the final track of this fan-made album, included in the archive.org folder (and on Youtube) as a HD MP4 video file. It was mostly designed to be shown as a looping projection to accompany relaxed indoor recreational activities, rather than a standard "sit down and watch" type of music video.

Unattributed booklet text and some collaborator photographs taken from Wikipedia (December 2015 - January 2016 pages). Booklet text/photography assumed licensed under the Creative Commons Attribution 2.0 Generic license.

## Album Credits

### Album Track Title

01. Haunted Air
02. International Dark Skies I
03. On Rushing Winds [Weathered Mix]
04. Wounded Galaxies Tap At The Window
05. \$100,000 Altar [Slatherin' Mix]
06. International Dark Skies II
07. The Assassins of Hakim Bey
08. 'B' [Demo]
09. Telesmatic King of the Tree Scale
10. The Star Sponge Vision
11. The World Ended A Long Time Ago
12. [..Past Frequencies Of A Future Galaxy..]

### Original COIL Music Source

- Introduction to Blue Rats (CSO16 Version)  
Die Wölfe Kemmen Zurück  
Heaven's Blade (1996 Vox Demo)  
Red Skeletons II  
From a finished COIL track of its own  
Cold Dream Of An Earth Star  
Stoned Circular mix from Songs of the Week  
Scanner's mix with First Dark Ride elements  
Finale to A Cold Cell (A Silver Voice version)  
Blue Rats (CSO16 Version)  
London's Lost Rivers  
x

Almost all project track titles of fan-made mixes taken from other unrealised COIL projects.

Outside of four already completed COIL tracks featured, the COIL music chosen for this fan-made project had to fit a certain criteria;

1. To be at least mostly instrumental.
2. To fit within a dark ambient spectrum.
3. Most of all, to be from the same era as the *International Dark Skies / Wounded Galaxies Tap at the Window* project (ie. Mid-to-late 1990s as a rule of thumb). The one exception to this rule is the Colour Sound Oblivion DVD #16: Coil Reconstruction Kit Disc 2 mix of "Blue Rats", which fits more in line with the live version performed in the early 2000s than the version released during the *International Dark Skies* era.

### Additions to the Project

To round off the collection of tracks, I have (rightly or wrongly) chosen to add "The Assassins of Hakim Bey", "Heaven's Blade 1996 Vox Demo" and Scanner's demo "B" to the project. This is to add more depth, variety and original COIL music to the project and, once the listener is familiar with the spoken words on the other tracks, more re-playability.

Phil Barrington

## Original Project Collaborators

### William S. Burroughs

(February 5, 1914 - August 2, 1997)

William Seward Burroughs II (also known by his pen name William Lee) was an American novelist, short story writer, satirist, essayist, painter, and spoken word performer. A primary figure of the Beat Generation and a major postmodernist author who wrote in the paranoid fiction genre, he is considered to be "one of the most politically trenchant, culturally influential, and innovative artists of the 20th century". His influence is considered to have affected a range of popular culture as well as literature. Burroughs wrote eighteen novels and novellas, six collections of short stories and four collections of essays. Five books have been published of his interviews and correspondences. He also collaborated on projects and recordings with numerous performers and musicians, and made many appearances in films.

Much of Burroughs's work is semi-autobiographical, primarily drawn from his experiences as a heroin addict, as he lived throughout Mexico City, London, Paris and Tangier in Morocco, as well as from his travels in the South American Amazon. Burroughs accidentally killed his second wife, Joan Vollmer, in 1951 in Mexico City, and was consequently convicted of manslaughter. Finding success with his confessional first novel, *Junkie* (1953), Burroughs is perhaps best known for his third novel *Naked Lunch* (1959), a highly controversial work that underwent a court case under the U.S. sodomy laws. With Brion Gysin, he also popularized the literary cut-up technique in works such as *The Nova Trilogy* (1961–1964).

Burroughs died in Lawrence, Kansas, on August 2, 1997, from complications of a heart attack he had suffered the previous day. He was 83.

"Coil renewed their friendship with Burroughs in 1992 when Sleazy, in his capacity as a video director, was working on a shoot for cod-Industria] rockers Ministry's "Just One Fix" single. The group had asked Sleazy if he could arrange for Burroughs to appear in a couple of scenes and when he agreed - solely for the money - Coil seized the opportunity to pay him a visit and make some recordings of their own. Rather than get him to replay the whole *Junkie* routine, Balance had him read a text that he had put together, consisting of words and phrases that they could later use in different permutations. They have yet to do anything with them.

"He was charming," Sleazy remembered. "He was like us in that he's not particularly sociable and quite happy to invite you to his house and make sure you've always got a drink in your hand but not actually talk that much, just sit for hours watching the cats. But he wasn't an unfriendly person; he was more shamanic in his demeanour. I'd have conversations with him on occasion but that was always an exception."

"If you got him on Thursday afternoon when he gets back from the clinic in Kansas where he had his methadone or heroin he'd be dancing around like a kid, singing songs about falling in love with astronauts," Balance added. "He was brilliant on that day. His level of extrovertness was in direct proportion to the amount of time it was since Thursday afternoon." Balance brought along a copy of Burroughs' *The Cat Inside* to get autographed. Burroughs obliged him with a whisker from his cat, which he mounted on the first page."

*David Keenan, "England's Hidden Reverse" (1st Edition)*

Jhonn Balance in 1986: "Burroughs has a gift of genius organisation. He is one of these people who can scientifically observe madness, delirium, decay of the body and soul – see things most people never can or dare, and even more incredibly he can 'report'. He is like a Reuters agent reporting from the hinterland of modern society...he makes his reports even more potent, poisonous, because he has also seen, lived among the less developed peoples. I'm not sure which I mean by 'less developed' – USA today or South or Central American 20 years ago. It depends what sort of development we might pick on. Burroughs is a 'Brujo' – a shaman in literary clothing – Gysin could paint innerspace, and even trigger off journeys with his pictures – he fashioned "gateways" – he could paint psychic roadmaps!! Giorno is the stable centre of New York. He is a stable blackness – Zen Anarchist vortex – there's not enough space here to say things well..."

*Interview by Christoph Fringeli, 1986.*

"[Ministry recorded] a track called "Just One Fix" where they had used some Burroughs' samples and their record company made them take them off as they were scared of copyright infringement and William heard about it and he said "Oh no, put them back on". So we went over and filmed them all, William shooting and stuff and while we were there we also did some recording with him for Coil."

What is this going to be?

"Another track on the album."

Spoken vocals?

"Well, I'm fed up of hearing him speak over other people's work so we got him to say a load of words, from which we'll do an original cut-up from."

That will be interesting as he along with Brion Gysin were the first to do cut-ups...

"Yeah, that's right. We're going to try and recapture what they were trying to do."

You've met him before?

"Yeah, Peter worked with him on the "Nothing Here Now But The Recordings" (Industrial Records) album and we've been in touch with him and his secretary and right hand man, James Grauerholtz, by post. We've been doing secret dealings and stuff but we're going public with them now."

Melody Maker reported that Coil were to be involved in the soundtrack to David Cronenberg's film version of the Naked Lunch. Was there any truth in this?

"Almost. (laughs) We were sort of up for it at some point and in some way. There's things in the pipeline which we're far more in control with; Burroughs' texts and books, but that's like three years ahead, but we're sort of developing ideas and we've got full permission from Grauerholtz and Burroughs... He obviously gets so many requests and James says "look, do you want to work with these people?" and they've got good sense. If they meet the people and like them, they'll do it."

*Tony Dickie interview with Jhonn Balance, Compulsion Number #1, 1992.*

[Grant Regnaert] Many Coil fans are also still interested in hearing...that album with the William S. Burroughs samples, which I believe is called "Wounded Galaxies Tap At The Window." At some point, are you still planning on (aside from the forthcoming DVD boxed set) releasing some more Coil rarities?

[Peter Christopherson] I don't know that I want to release any more Coil 'albums' as such, but I am hoping that the forthcoming Blu-ray format, which could technically hold the ENTIRE Coil catalog on a single disc, will become accepted as a medium for large quantities of audio as well as HDTV. If this happens there are a good number of tracks and other material that could be exclusive to that product...

*Peter Christopherson email exchange with Grant Regnaert, 2006.*

In the early 1990s Geff commissioned a wooden fireplace from a handsome gay carpenter friend of ours called Spud, and he chose to inlay the words "Colour Sound Oblivion" into it.

Within a few months of its completion, Geff and I were standing in the Chelsea funeral directors, looking down at Spud's dried out corpse, unrecognisable compared with the charismatic ruffian we had so recently known and loved. Once Spud knew he was sick, and the treatments were making no difference, he had deliberately OD'd, but he was already nothing but walking bones.

The Colour Sound Oblivion Coil Live Video box [the dvd menus containing the phrase as spoken by Burroughs] is named by and dedicated to him. I wish I'd thought about it before...

*Peter Christopherson, 2010, thresholdhouse.com*

Direct link to his recorded session with COIL;

<https://archive.org/download/BlackSunMagazine/William%20S.%20Burroughs.mp3>



## Taylor Mead

(December 31, 1924 – May 8, 2013)

["\$100,000 Dollar Altar"] has a vocal by Andy Warhol superstar Taylor Mead. Jhonn and I visited him in New York one time and, picking our way between the piles of old newspapers and cat shit that jammed his tiny apartment, managed to record this vocal. Subsequently we added music to it. Jhonn and I loved it, but it was so camp and flippant (and obscene) that it just didn't fit on ["The Ape of Naples"], so that still might see the light of day, sooner or later—who knows?

*Peter Christopherson email to Grant Regnaert, 2006.*

Mead was an American writer, actor and performer, appearing in several of Andy Warhol's underground films filmed at Warhol's Factory, including Tarzan and Jane Regained... Sort of (1963) and Taylor Mead's Ass (1964).

Born in Detroit, Michigan and raised in the wealthy suburb of Grosse Pointe, he appeared in Ron Rice's beat classic *The Flower Thief* (1960), of which film critic P. Adams Sitney called "the purest expression of the Beat sensibility in cinema." Village Voice film critic J. Hoberman called Mead "the first underground movie star."

In the mid-1970s, Gary Weis made some short films of Mead talking to his cat in the kitchen of his Ludlow Street apartment on Manhattan's Lower East Side called "Taylor Mead's Cat". One film of Mead extemporizing on the virtues of constant television watching aired during the second season of *Saturday Night Live*.

In 1995 Mead spent eight hours a day for a week at the Bon Temps bar, New Orleans, being documented in the photobooth costumed as a series of Warholian characters for Blake Nelson Boyd's documentary *Photobooth Trilogy*. Characters included Superman and Mickey Mouse from Warhol's Myth series and references to Mead's performances in *Lonesome Cowboys* and *Nude Restaurant*.

While living on Ludlow Street, Mead read his poetry regularly at The Bowery Poetry Club.

His first book of poems "Taylor Mead on Amphetamines and in Europe" was written in 1968 (Republished by the Taylor Mead Estate, September 2015). His last book of poems (published by Bowery Poetry Books) is called "A Simple Country Girl".

Mead appeared in the final segment of Jarmusch's 2003 film "Coffee and Cigarettes". He has been "a beloved icon of the downtown New York art scene since the 1960s."

He was the subject of a documentary entitled "Excavating Taylor Mead", by Jim Jarmusch which debuted at the Tribeca Film Festival in 2005. The film shows him engaging in his nightly habit of feeding stray cats in an East Village cemetery after bar-hopping, and features a cameo by Jim Jarmusch, in which Jarmusch explains that once, when Mead went to Europe, he enlisted Jarmusch's brother to feed the cemetery cats in Mead's absence.

Mead was displaced from Ludlow Street in April 2013, receiving a settlement to move out, after many years of a dispute with his landlord. He lived with his niece, Priscilla Mead, in Denver and was planning to return to New Orleans on May 21st to prepare for the opening of his exhibition at the Boyd Satellite Gallery on Julia Street in that city, but he died on May 8, 2013 in Denver. He was 88.

Direct link to his recorded session with COIL;

<https://archive.org/download/BlackSunMagazine/Taylor%20Mead%20interview.mp3>



## Terence McKenna

(November 16, 1946 – April 3, 2000)

"The same time as the sidereal breakthrough Coil began the rhythm tracks for their LSD follow-up Backwards with the help of Hyde and Tim Simenon of Bomb The Bass. Mick Harris, of Napalm Death and Scorn, laid down drum tracks before the group moved on to Swan Yard Studios in Islington. According to a Threshold House Newsletter at the time, "Early signs indicate the album will be vintage Coil - churning noise constructions. Sounds stripped down and built back up for power and raw poetics. William Burroughs guests on a couple of tracks alongside contributions from Terence McKenna, Tim Simenon and Marc Almond as well as a very diverse and unusual instrumentation from traditional celtic bodrums to theremins to John Lennon's actual mellotron recorded for us by Trent Reznor of Nine Inch Nails in the very room where Sharon Tate and dinner guests met the Manson Girls one night in 1969."

*David Keenan, "England's Hidden Reverse" (1st Edition)*

McKenna was an American ethnobotanist, mystic, psychonaut, lecturer, and author who spoke and wrote about a variety of subjects, including psychedelic drugs, plant-based entheogens, shamanism, metaphysics, alchemy, language, philosophy, culture, technology, and the theoretical origins of human consciousness. He was called the "Timothy Leary of the '90s", "one of the leading authorities on the ontological foundations of shamanism" and the "intellectual voice of rave culture".

McKenna formulated a concept about the nature of time based on fractal patterns he claimed to have discovered in the I Ching, which he called novelty theory, proposing this predicted the end of time in the year 2012. His promotion of novelty theory and its connection to the Mayan calendar is credited as one of the factors leading to the widespread beliefs about 2012 eschatology.

McKenna died on April 3, 2000 from glioblastoma multiforme, an aggressive form of brain cancer. He was 53.

Direct link to his recorded session with COIL;

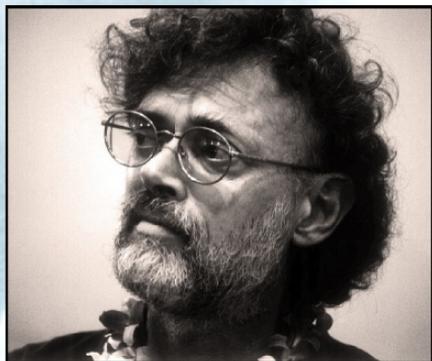
<https://archive.org/download/BlackSunMagazine/Terence%20McKenna%20interview.mp3>



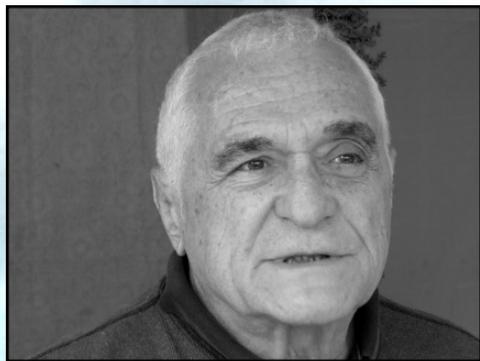
Alternate sleeve design



Initial sleeve design



Terence McKenna



John Giorno

## John Giorno

(December 4, 1936. 79 years of age)

COIL's links with John Giorno go back to their Sun Musick era of the mid-1980's, where they contributed their track "Neither His Nor Yours" to the Giorno Poetry Systems compilation, "A Diamond Hidden in the Mouth of a Corpse".

Jhonn Balance in 1986: "We've been in touch with Burroughs and his secretary James Grauerholz for a long time — the same with John Giorno and — until his recent death — Brion Gysin also. It's nice to realise you are perhaps in some ways continuing research — avenues of thought, action and example, these 'pioneers' in a sense have established. Regardless of public images and Beat-poet status — all are/were very 'wise men' — and I'm only young and I realise I can learn so much from such people. I hope that doesn't make them sound like ancient grandfather figures — no! Because they have occasional unnatural energies. We do owe so much to these guys! Basically I am inspired by them — and like them as human beings.

We sent John Giorno "Scatology" and he liked it so much he asked us to do a track for this new compilation — which actually was already completed — but we rushed into the studio and did it and he squeezed COIL on... I like "Neither His Nor Yours" a lot — it's one of my favourite non-LP COIL tracks. We did a track we instinctively thought would fit on to the record. A lot of people on the John Giorno Poetry Systems Label have very recently decided to donate the royalties we would normally receive to New York based AIDS-related research organisations! i.e. Society For Tibetan Medicines - groups who are rigorously searching to break through the unsuspected barriers and boundaries in this time of modern plague — Ancient Tibetan texts predict such plagues, that come every so often over the ages, and also have methods for dispersing and neutralising them. We have to explore these ideas. Everything comes in cycles — years of massive repeating wheels — the aeons are changing..."

*Interview by Christoph Fringeli, 1986.*

Giorno is an American poet and performance artist. He founded the not-for-profit production company Giorno Poetry Systems and organized a number of early multimedia poetry experiments and events, including Dial-A-Poem. He became prominent as the subject of Andy Warhol's film Sleep (1963). He is also an AIDS activist and fundraiser, and a long-time practitioner of the Nyingma tradition of Tibetan Buddhism.

In 1962 he met Andy Warhol during Warhol's first New York Pop Art solo exhibit at Eleanor Ward's Stable Gallery. They became lovers and Warhol remained an important influence for Giorno's developments on poetry, performance and recordings. Giorno and Warhol are said to have remained very close until 1964, after which time their meetings were rare. Their relationship was revived somewhat in the last year before Warhol's death.

Meetings with William S. Burroughs and Brion Gysin in 1964 contributed to Giorno's interest in applying cut up and montage techniques to found texts, and (via Gysin) his first audio poem pieces, one of which was played at the Paris Museum of Modern Art Biennale in 1965.

Direct link to his recorded session with COIL;

<https://archive.org/download/BlackSunMagazine/John%20Giorno%20interview.mp3>

Alan Grosenheider's fan mix of COIL's "How To Destroy Angels (Sleeper I mix)" combined with excerpts of their recording of John Giorno can be found here;

[https://youtu.be/K\\_ORoUAxezU](https://youtu.be/K_ORoUAxezU)

Stella C93's fan mix of COIL's "Lake View" combined with excerpts of their recording of John Giorno can be found here;

<https://soundcloud.com/stella-c93/coil-lake-view-featuring-john-giorno>



Each mp3 of this album has its own sky thumb/ visual identity.

## **Peter Lamborn Wilson**

(aka Hakim Bey, born 1945. Age 70)

The COIL track "Assassins of Hakim Bey", eventually released online as part of their "Song of the Week" series but recorded at the same time as they were working on "International Dark Skies", contains text written by anarchist Peter Lamborn Wilson. It features the music from "Stoned Circular", taken from "A Thousand Lights in a Darkened Room" (October 1996) by COIL/Black Light District. Jhonn Balance; "It is unknown who the speaker is on this track, but it is most certainly not Lori Carson."

Wilson is an American anarchist author, primarily known for advocating the concept of Temporary Autonomous Zones.

In addition to his writings on ontological anarchy and Temporary Autonomous Zones, Bey has written essays on other topics such as Tong traditions, the utopian Charles Fourier, the poet Gabriele D'Annunzio, alleged connections between Sufism and ancient Celtic culture, technology and Luddism, Amanita muscaria use in ancient Ireland, and sacred pederasty in the Sufi tradition.

Bey's poetic texts and poems have appeared in: P.A.N.; Panthology One, Two, and Three; Ganymede; Exquisite Corpse; and the various Acolyte Reader paperbacks. Currently his works can be found regularly in publications like Fifth Estate and the NYC-based First of the Month. He has also published the novel, "The Chronicles of Qamar: Crowstone."

Bey, especially because of his TAZ work, has often been embraced by rave subculture, as ravers have identified the experience and occasions of raves as part of the tradition of "Temporary Autonomous Zones" that Bey outlines, particularly the "free party" or teknival scene.

Direct link to the other tracks released along with his recorded track with COIL, which forms part of the Song Of The Week series;

<https://archive.org/details/CoilSongOfTheWeek>

## **Bill Laswell**

(February 12, 1955. Age 60)

The COIL track "Assassins of Hakim Bey" is a different version of the track that first appeared on Bill Laswell's "City of Light" album at the same time as they were working on "International Dark Skies".

Laswell, born in Salem, Illinois, is an American bassist, producer and record label owner. He has been involved in hundreds of recordings with many collaborators from all over the world. Laswell's music draws upon many different genres and, according to music critic Chris Brazier, "Laswell's pet concept is 'collision music' which involves bringing together musicians from wildly divergent but complementary spheres and seeing what comes out." The credo of one record label run by Laswell, and which typifies much of his work, is Burroughs' phrase; "Nothing Is True, Everything Is Permitted." Releases have included mixes between hip hop, jazz, or backing spoken word readings by William S. Burroughs.

Direct link to Laswell's other work; <http://www.billlaswell.net>

## **Robin Rimbaud**

(aka Scanner, born 1964. Age 51)

The track 'B' is a demo of a once-planned collaboration between Scanner and COIL, taking their 1994 instrumental "First Dark Ride" track as an initial foundation for Scanner to have added mixed elements of his own into.

Rimbaud is an electronic musician and multi-media artist who works under the name Scanner due to his use of cell phone and police scanners in live performance, picking up indeterminate radio and mobile phone signals in the airwaves and using them as an instrument in his compositions.

He released the "Peyrere" compilation cassette album in 1986, which featured the COIL track "Dream Photography", and his friendship with the group grew from that time - Jhonn Balance often in correspondence and sending tapes of exclusive COIL music to Scanner for inclusion in Scanner live appearances and possible collaborations.

Direct link to Scanner's other work; <http://www.scannerdot.com>

## A History of International Dark Skies

This spoken word concept album by COIL has had a transmutating identity almost from the very start of COIL mentioning its sketchy existence. From being part of the mid-nineties "Backwards" sessions (before that shot off in another direction), to being called "Wounded Galaxies Tap at the Window", to having transcripts being part of a planned (but ultimately abandoned) compiled book/magazine called "Black Sun Magazine", and so on.

The full collection of leaked original voice recordings can be found here;  
<https://archive.org/details/BlackSunMagazine>

To add to the confusion, it seemed that COIL were shape-shifting on a daily basis at the time themselves, going under the names of Black Light District, The Eskaton, Wormsine and more for planned side-projects throughout the 1990s (comparatively little actually being officially released).

All in all, it seems likely that the idea for "International Dark Skies" was conceived by at least 1991, with various plans and recordings being made for the project throughout the 1990s, to be one album of a five-album deal with Nothing Records (a likely gentleman's agreement with the label rather than contractual, given the total lack of material given to the label by COIL and no known subsequent legal action instigated by Nothing Records).

Over the next few pages are some of the official COIL mentions of their planned "International Dark Skies" project in its several guises and plans, from 1992-1997.



## 1992

Coil: An interview with John Balance

Do you have a lot of problems in releasing records such as The Sound Of Music?

"No, it's our own fault for putting the titles out before we've even got the project. The next album should be out in March."

This will be "International Dark Skies" I take it? It features those we've already mentioned [Burroughs], who else?

"Trent Reznor. When he comes over we're filming a video for him. He'll be doing lead guitar and vocals."

Coil are looking for contributions for a book they will be publishing on the symbol of the Black Sun. Anyone with material relating to this symbol, be it archive references in books, paintings, etc. are invited to contact Coil with details (text, photographs) for future publication.

*Compulsion Number #1, 1992, Tony Dickie.*

## 1993

See The Black Sun Rise...

Issue one of Black Sun will be available from Threshold House in July. This A5 booklet will function as the in-house Threshold House magazine and its first issue will contain an excellent long and detailed interview with John Balance and Peter Christopherson, as well as previously unseen photos, graphics, short features. stickers and writings by members of Coil and others including John Giorno, Boyd Rice, David Tibet, AOS etc.

*COIL Newsletter, 1993.*

## 1994

John Balance Jul 25, 1994 1:53 PM *Posted in group: rec.music.industrial*

...We've used Black Sun Symbols since the conception of COIL (circa 1981) of various designs.

John Balance was one of the early members of the original I.O.T. - a group later affiliated with the Illuminates of Thanateros (and which now incidentally includes William S. Burroughs)... Dark Horses Run Deep

The Black Sun is a Hidden Universal symbol - Dark Star - The Anti-Sun Kether - an anal emblem... the Sado-Surreal Jewel that illuminates the Black Light District (©1986 Threshold House)  
...where even the Darkness is something to See.

The next proper COIL album will be called International Dark Skies...

Regards,  
Peter Christopherson aka Sleazy & John Balance  
COIL, London

## 1995

Although John Balance and Peter Christopherson certainly haven't been passive over the last years there wasn't much new to hear from their band, Coil. [However] they've been in the studio to record the actual new album "International Dark Skies", with which Coil want to keep following the path they've taken on "Love's Secret Domain".

"It will be electronic and abstract, not really ambient, but still more flowing and hypnotic than noisy", Coil announce the new album that's now planned for the summer. In this respect, a foretaste of its hypnotic flowing ambient sounds might have been the compact disc "How to Destroy Angels", with which Coil revitalized their first 12" from 1984. Instead of the original two pieces which were meant to be sexually stimulating Coil filled the CD with completely new tracks that don't have much in common with the original anymore.

To keep open any musical direction for themselves, Coil started the Eskaton label, which specializes more upon experimental electronic dance music. The latest Coil 12" - "Nasa Arab" - and the mini-album "Coil vs. ELpH" have already been released through Eskaton and new projects from John and Peter such as Black Light District, Wormsine, The Eskaton and others will be released in the future. Meanwhile, Coil have separated from Stephen Thrower and replaced him with Drew McDowall. After the release of "The Sound of Music" there will be more new Coil releases. Unnatural History II, a collection of older compilation tracks will also contain unreleased material for Trent Reznor's Nothing label. A new album, "Backwards", will come out. It has been described as "a more aggressive album with chanting, songs, and text". But coil also want to continue to do soundtracks. At the end of last year Coil travelled to Los Angeles to talk with Gus Van Sant and Clive Barker, and even though Barker didn't use Coil's contributions to his debut film "Hellraiser", he is still interested in them.

*Dirk Hoffman, Zillo, 1995.*

## 1996

Sorry we haven't and indeed, aren't, writing directly back to you personally. It's hard to decide how to prioritise our time, and recently we have been working very hard, too hard actually... Despite this we are both very well, and feeling good about what's happening. (BTW we ascribe part of this new found energy and focus to suggestions in a book called "The Artist's Way" by Julia Cameron (Martin Scorsese's ex-wife and a film director and teacher in her own right) - we thoroughly recommend this book and, the insights in it, to anyone.)

We spent September in the USA, partly in NYC and partly in New Orleans, where we completed the recording and mixing stage of our next Magnum Opus, at the studios of Trent Reznor and Nothing Records. They were are really friendly and helpful, and short of actually appearing on the album, did everything they could to make it work for us. We have by the way agreed to make 5 albums for Nothing which they are to distribute world-wide, so this should solve the availability problems some people have been having, and also will fund some of our more extreme projects... BTW we will be continuing to release experimental material such as ELpH via Eskaton in the normal way.

We think we did some really good songs, 14 or 15, in the classic Coil mode, although they remain to be edited and finished off into a Total Work. This is the album we were going to call INTERNATIONAL DARK SKIES, but thanks to a rather cheesy sub-X-Files TV show in the US, is now called something different. This new title will be revealed in due course! We expect to deliver the master tapes, artwork etc to Nothing by Christmas, and therefore will probably be released worldwide by them in the Spring.

Peter & John  
Coil/Threshold House/Eskaton

*COIL email letter, October 1996*

## 1997

"We still have to edit the new Nothing album, which has been held up for countless reasons. We are working out and negotiating with various remixer friends and acquaintances to do stuff for the remix album we hope will spin off from the Nothing album. I've taken in what various people have said and I am thinking of sticking with and using the title "International Dark Skies" for this project. I'm not letting a bad TV program change my vision of the world."

*COIL Newsletter, July 1997.*

## On the Original Mastering of Same-era Tracks and Final Word

"Mark Godwin (a good friend of Sleazy's in Bangkok, and the mastering engineer on a number of the later Coil releases), told me that many Coil tracks from their middle period were unmastered, and came straight from Sleazy's Mac to the pressing plant."

"...there is always a political shit storm that follows any posthumous Coil release... Some people are unhappy for various reasons. I think it's the same with any posthumous release from any artist really, as the main collaborators are no longer around to make decisions and watch over quality control. Coil being Coil... it's inevitable that some people are going to be upset."

*Gregg Hermetech, Darkfloor interview, 2015.*

## Haunted Air

(William S. Burroughs)

I'm here to show you young officers  
A few tricks you call reality

International Dark Skies

Cut word lines  
Cut music lines

Smash the control images /  
Smash the control machine

## International Dark Skies I

(William S. Burroughs)

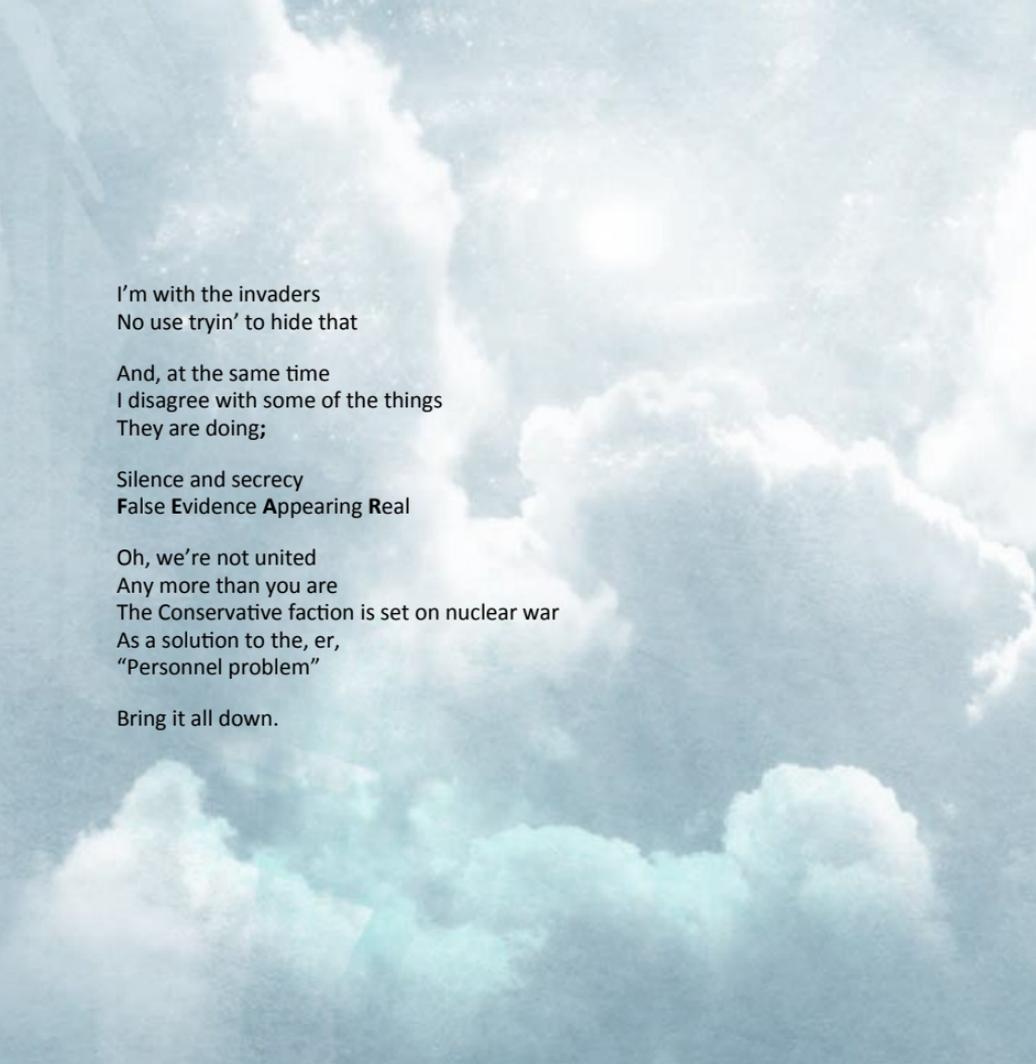
The way out is the way in...

They're always self-righteous  
They have to be right  
Because, in human terms  
*They are wrong*

To put it country-simple,  
Earth has a lot of things  
Other folks might want -  
Like the whole planet

And maybe these folks would like  
A few *changes* made  
Like more carbon dioxide in the atmosphere  
And room for their way of life

We've seen this happen before  
Right in these United States  
Your way of life destroyed the Indians' way of life  
Gave them a Reservation, didn't ya?  
Hmmm...



I'm with the invaders  
No use tryin' to hide that

And, at the same time  
I disagree with some of the things  
They are doing;

Silence and secrecy  
**False Evidence Appearing Real**

Oh, we're not united  
Any more than you are  
The Conservative faction is set on nuclear war  
As a solution to the, er,  
"Personnel problem"

Bring it all down.

## On Rushing Winds [Weathered Mix]

(Jhonn Balance)

There are other things that sing  
That sing  
And usher in  
On rushing winds

As sure as I know anything  
And everything  
That I have seen  
And where I've been

I know

There are other things  
There are other things that sing  
That sing  
And usher in  
On rushing winds

On rushing winds

*Outside... Outside*  
*On rushing winds*  
*On rushing winds*

## Wounded Galaxies Tap At The Window

(John Giorno)

[distorted first verse as digital loop]

I love to sleep, to this day  
I wanna stay asleep for as long as I can  
I wanna go down deep  
And stay there

Deep  
Down  
In the Underworld  
Relishing the opiates of delusion

Of my many luxuries  
Sleep is the luxury  
I love best  
The most rewarding

The ignorance of the God Worlds  
Resting in the lower realms

I'm afraid to die in my sleep  
I'm *afraid* to die in my sleep

When you're dead  
You're all by yourself

Everyone is asleep

## \$100,000 Altar [Slatherin' Mix]

(Taylor Mead)

I laid the boy on the \$100,000 Altar  
I took the knife (a very sharp knife), cut off his balls

Then I pierced his eyes and ate them  
Sucked the blood from them and as he shitted I sucked on that  
Not after jerking him many times  
And eating the cum left over

Then I fucked 'til he bled there  
And we're both smeared in cum and blood and shit and juices

The altar looked beautiful, blooded and shitted  
I think he died (but maybe not)  
But then this great man attacked me - oh my God!  
And killed me - oh, I could hear him eating and fucking me

He also ate my balls and came in my mouth  
'til I choked to death  
Or it streamed out my eyes (I don't remember)

Then (or before) was all this whipping  
And naked rides on leather seats of cycles  
With forty or fifty rough boys following

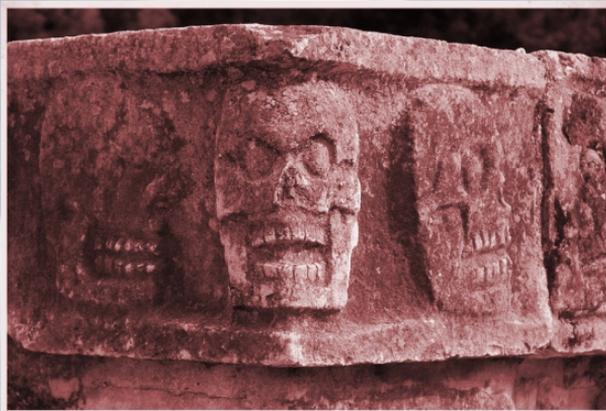
To help fuckin', pissin', killin'  
Fuckin', killin', pissin', fuckin', killin', fuckin'  
Cum all over me, and maim me

Put me into unconsciousness  
And delusions

They were called the Greeks and Vongolas  
And Lower East-Siders and Mission Street Murderers

And *God*

I saw everything so clearly  
So beautifully  
So suddenly



## International Dark Skies II

(William S. Burroughs)

/ Xif gib a ma I / Xif gib a ma I  
I am a big fix / I am a big fix /

/ Xif gib a ma I / Xif gib a ma I  
I am a big fix / I am a big fix /

Anything that can be chemically  
Can be done in other ways

What is missed in withdrawal  
Is a certain *frequency*

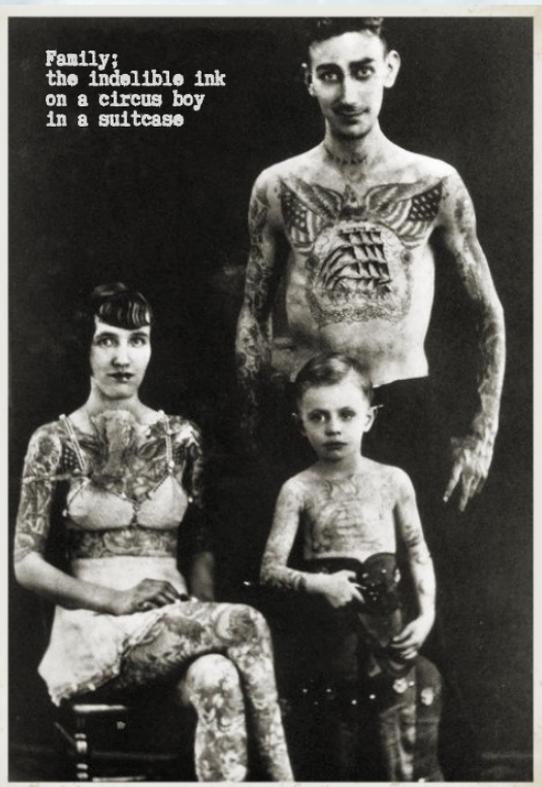
Shoot your way to freedom, kid;  
Colour  
Sound  
Oblivion

Silver paper in the wind  
Frayed sounds of a distant city

/ Xif gib a ma l / Xif gib a ma l  
I am a big fix / I am a big fix /

/ Xif gib a ma l / Xif gib a ma l  
I am a big fix / I am a big fix /

Faded  
Disappeared  
Gentle tools  
In the drawer  
Of a tattoo parlour



## Assassins of Hakim Bey

(Peter Lamborn Wilson)

And this prince was called Alamut and was Mohammedan.

He had created, in a lovely valley enclosed between two very high mountains, a beautiful garden, full of every variety of fruit and trees that could be obtained. Round these plantations were various palaces and pavilions, decorated with golden ornaments.

He had brought in young girls of perfect beauty and full of charm to live here, paintings and furniture all made of silk, and they were trained to sing, to play all sorts of instruments, to dance, and above all to make the most seductive advances to men that can be imagined.

This is the reason why the old man had this place built, Mohammed having said that those who obeyed his will would go to Paradise where they would find all the pleasures and delights of the world, beautiful women and rivers of milk and honey; this man wanted to pretend that he could make anyone he wished enter this very Paradise.

No-one could penetrate into the garden we described, for they had built at the entrance to the valley a very fortified and impregnable castle.

It could only be entered by a secret road.



**'B'**

(Robin Rimbaud)

[Instrumental **B**ridge between two skies]

## Telesmatic Tree in the King Scale

(Taylor Mead)

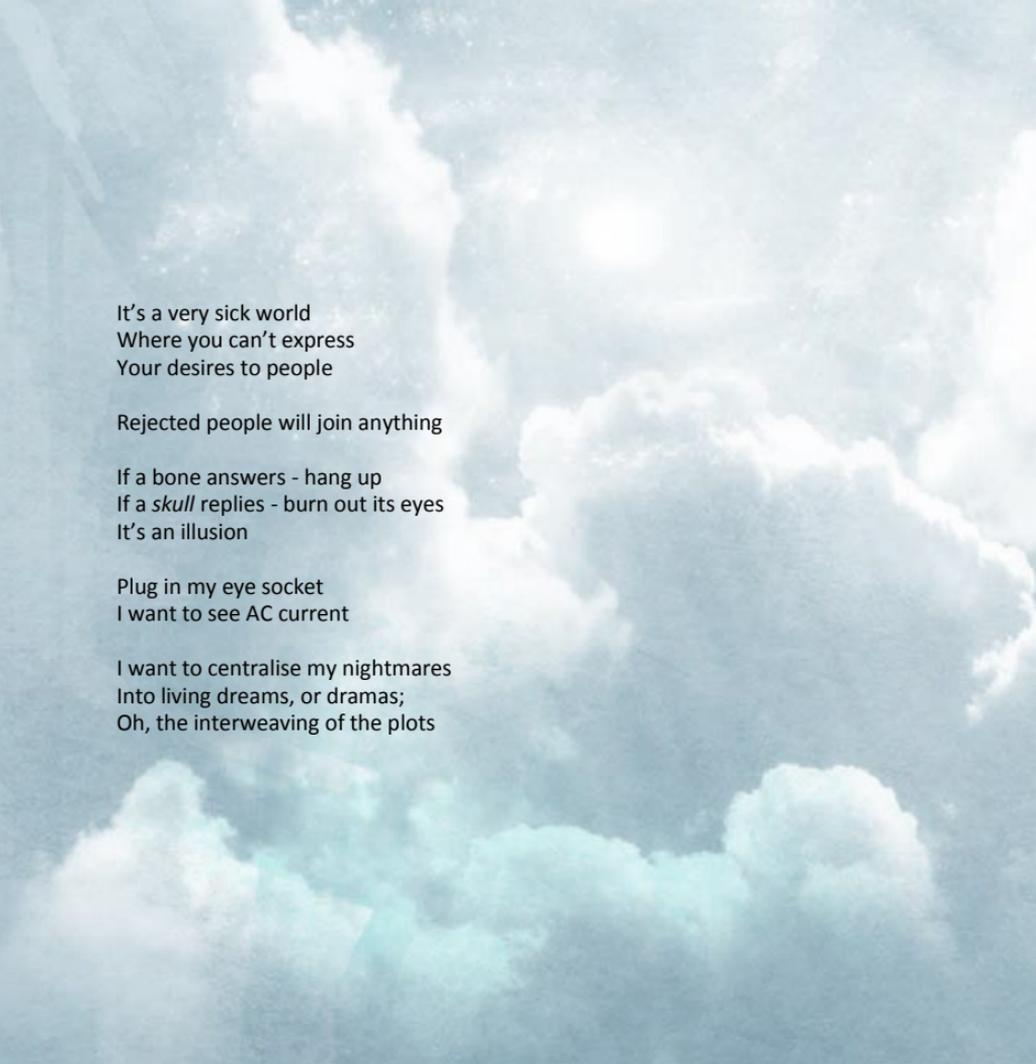
Mother ended up a drug addict  
In Ford Hospital, Detroit  
Run over by cocaine automobiles  
And zonked with x-rays

Beautiful innocent social conscience  
Slightly prejudiced  
Segregationalist  
Mother

A working Mary Astor  
Of the wealthy suburbs  
And mother of two sons  
One son being half-moon  
Namely *me*

Shine on Harvest Me  
I'm beat, I'm exhausted  
Let them kill me  
Let them have their world





It's a very sick world  
Where you can't express  
Your desires to people

Rejected people will join anything

If a bone answers - hang up  
If a *skull* replies - burn out its eyes  
It's an illusion

Plug in my eye socket  
I want to see AC current

I want to centralise my nightmares  
Into living dreams, or dramas;  
Oh, the interweaving of the plots

## The Star Sponge Vision

(Terence McKenna)

The great thing about the mushroom  
Is that it *speaks*  
So you don't have to

Though the psychedelic thing has been very suppressed  
It never died  
And it's spreading slowly  
It's not LSD driven like it used to be

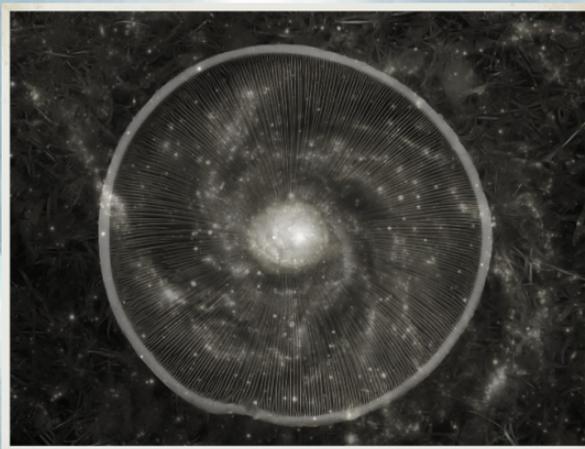
But the culture crisis that is looming  
And the culture transformation  
That looks possible  
Has got to take account  
Of the psychedelic experience

I think that people should know  
What's in the cultural toolbox  
And, that, explore psychedelics  
And form your own conclusions

So, it's all coming together  
And I think we're still very much at the beginning

They think I'm saying that "the world is coming to an end,  
And it's a terrible thing"

I'm saying "the world is coming to an end,  
And it's the best thing that ever happened to it"



# The World Ended A Long Time Ago

(William S. Burroughs)

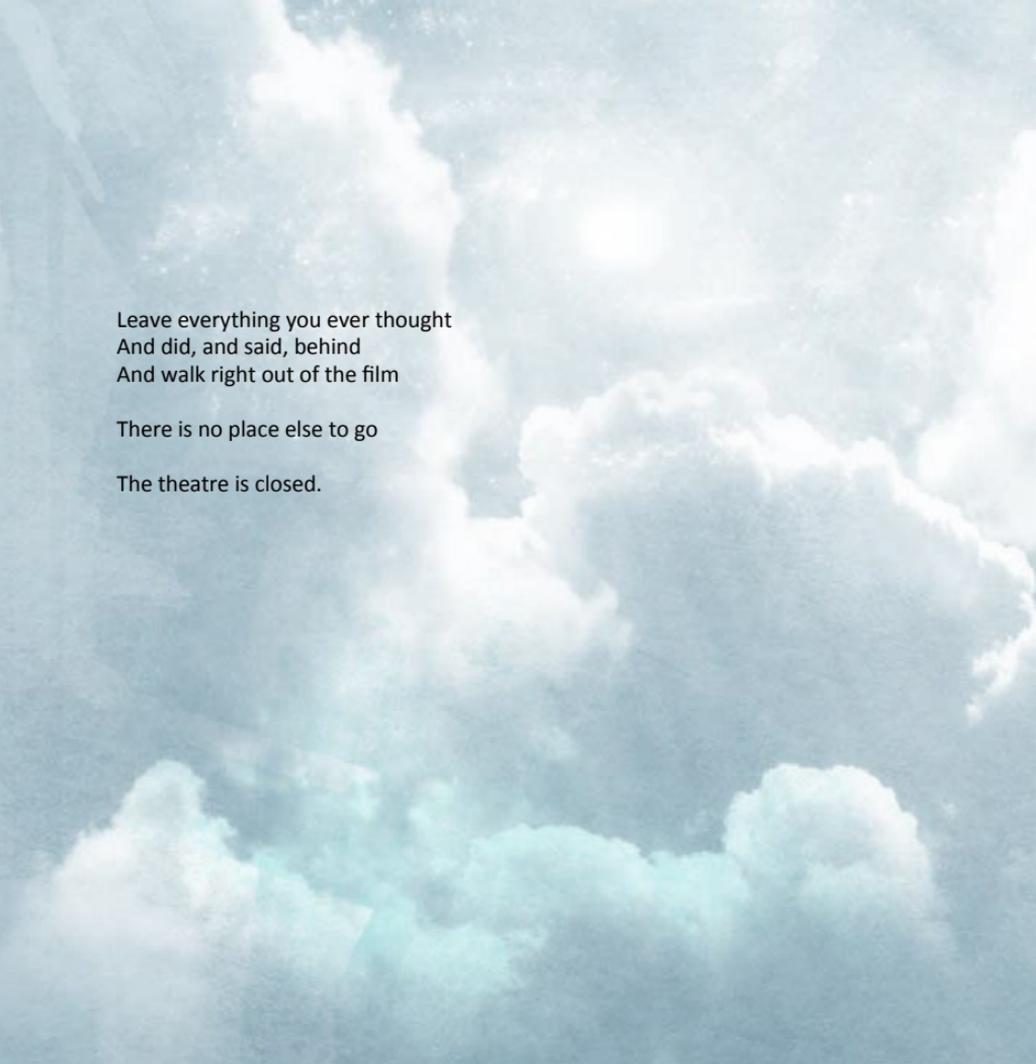
How does it feel to be one of the last human beings?  
Grey shadow on a distant wall  
It's known as "singing the pictures"

You have something; five minutes here  
One hour some place else  
Two, four, eight...  
Every day, die a little  
It takes up the time

How many of you people  
Can really live without film coverage?  
How many of you can forget  
You were ever a cop?  
A priest?  
A writer?

Loki / Secret / Domain

[Time | Send | End | Sky | Air ]



Leave everything you ever thought  
And did, and said, behind  
And walk right out of the film

There is no place else to go

The theatre is closed.



My thanks to the stock graphic artists and photographers whose work was selected and shown within this booklet, your acceptance is all I could hope for. Special thanks goes to; Paradise234, Moonglowlilly and Max Mitrofanov - please seek them all out on Deviantart and beyond to see the rest of their great work - also to the booklet back-cover photographer of the Burroughs/Coil shot, whose name I couldn't locate at the time of this project production.

